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THE

MUSICAL INSTRUCTER,

CONTAINING

INSTRUCTIONS FOR READING VOCAL MUSIC ACCORDING TO THE MOST APPROVED SYSTEMS, WITH EXAMPLES,

LESSONS FOR TUNING THE VOICE,

AND

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A COPIOUS DICTIONARY OF MUSICAL TERMS.

FROM THE BEST AUTHORITIES.

CANANDAIGUA, N. Y.
PUBLISHED BY JAMES D. BEMIS & CO.

1823.

Northern District of New-York, To wit:

BE IT REMEMBERED, That on the second day of December, in the forty-seventh year of the Independence of the United States of America, A. D. 1822, JAMES D. BEMIS, of the said District, has deposited in this Office, the title of a book, the right whereof he claims as Proprietor, in the words following, to wit:

"The Musical Instructer, containing Instructions for Reading Vocal Music, accord-
"ing to the most approved systems, with Examples, Lessons for tuning the
"voice, and a copious Dictionary of Musical Terms. From the best authorities."

In conformity to the act of the Congress of the United States, entitled "An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned;" and also, to the act entitled "An act supplementary to an act entitled 'An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies during the times therein mentioned,' and extending the benefits thereof to the arts of Designing, Engraving and Etching historical and other prints."

R. R. LANSING,
Clerk of the Northern District of New-York.

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ADVERTISEMENT.

THE principal design of the following work is to furnish a book of instruction for the schools of vocal music, better adapted to the wants of those schools than previously extant. In the Introduction, the writer has made an attempt to assist the teacher in obviating many of the little difficulties which ordinarily obstruct the progress of the pupils; and to point out a plan of proceeding which shall ensure the attainment of accuracy in their performances. In the Instructions, he has endeavoured to furnish a set of rules as concise and intelligible as possible, distinct from the observations which follow them, in order that they may be committed to memory with greater facility. The rules and observations together, he hopes will be found amply sufficient for the purposes intended; and far more complete, correct, and intelligible, than those heretofore in use. The Dictionary of Musical Terms is more copious than those usually attached to similar works; and the definitions, it is hoped, are more correct and intelligible. One important object of this work is, if possible, to improve the style of Psalmody in this country, by inducing an early attention to all those particulars which are necessary to the attainment of a good style in the performance of devotional music.

INTRODUCTION.

THE principal object of this work being to furnish the schools of vocal music with a first book, it seems proper to give the teachers of such schools some advice respecting the mode of instruction.

In commencing the school, it is highly necessary that the teacher should have formed some plan of instruction which he will be able to adhere to throughout, in order that he may not be embarrassed, nor the progress of his pupils interrupted, by a want of system, or change of views. The importance of a rigid adherence to system, should constantly be borne in mind; since, without it, nothing that is done can be well done. The pupils should be allowed to proceed no faster in their exercises, than they can make them perfect. Every step should be made perfect, before the learner is permitted to proceed to the next. There is scarcely a greater fault in teachers of music, than their endeavoring to teach too many things at once.

The first duty of a teacher is to try the ears and voices of his pupils. Those whose ears are not sufficiently correct to enable them to sing in perfect tune, should without hesitation be rejected. A very common source of embarrassment to the instructer, and of injury to the school, is the attendance of those who think they are already sufficiently well learnt, and are, therefore, unwilling to be taught; at least, think they ought not to be obliged to go through the whole routine of instruction, notwithstanding that their want of taste and accuracy, and their presumptive forwardness in the vocal exercises, render them extremely injurious to the school, and greatly retard its correct progress. None should be considered as belonging to the school, nor permitted to join in the vocal exercises, who do not follow out the whole system of instruction, and strictly abide by the regulations of the school; and it is proper for the instructer to give notice of this on setting out. Those who are already well instructed will, without study, be able to go through all the examinations; and none that cannot, should be allowed a place.

The school being formed, and the names of the pupils enrolled, the teacher should then state to them the plan of instruction intended to be pursued. The following is suggested:

Let each pupil learn for recital at every meeting of the school, a certain portion of the instructions printed in the larger type; and let this be recited to the teacher, or some person deputed by him. What is well recited should be noted: what is not well recited the pupil should be obliged to revise. When he has finished the first section, he should be exercised, at every meeting, in reading the notes of tunes by letter, until the places of the letters in his proper part become sufficiently familiar. When he has gone through with the Vth section, he should be exercised in reading tunes by *note*, and this exercise should be repeated, at every meeting, until the notes can be read with ease and rapidity. After the VIIth section has been recited, the pupil should be taught to divide the measures of music into parts corresponding with the beat, and to subdivide these according to the nature of the movement. The two latter exercises, in particular, are very important, and will wonderfully facilitate the future progress of the school.

These examinations should be the first thing done at every meeting; and may be commenced as soon as any of the scholars have arrived; or may, to save time, be attended to before school hours. Having gone through with them, let the remaining time be appropriated to exercises in which the whole school may join. They may be taken up in the following order:

1st. *The beating of Time.* In this the whole school should be repeatedly exercised, *without singing*, until they are able to proceed in it, without embarrassment, and without neglecting it, *while singing*.

2d. *The tuning of the Voices.* This should be done with the utmost care. Pupils should never be allowed to sing out of tune; nor to sing with an instrument whose intervals are not as perfect as the construction of it will permit. Either practice will lead to a *false intonation*, a habit a thousand times more easily acquired than corrected. *False intonation* is, indeed, the ruin of vocal music; and is extremely distressing to a truly musical ear.

To give the pupils an idea of the difference between consonance and dissonance, let a note be *steadily* sounded on some musical instrument, and let the teacher sound the same note as correctly as possible. The result will be a smooth sound, without any jarring. Let him

sound again, less carefully, or purposely depress the voice a little. The result will be a fluttering of the sound, called the *beat*, which renders it disagreeable to the ear, and constitutes *dissonance*.* The *beat* will be more or less rapid, according to the greater or less degree of dissonance, and according to the acuteness or gravity of the sounds. This experiment should be repeated until the pupils are able to distinguish, with the utmost readiness, the least dissonance from a perfect consonance. Trial may then be made with the voices of the pupils themselves. It will require some practice to make them sound the first note with tolerable accuracy and steadiness.

Having succeeded with the first note, let its octave be sounded by the voices, or a part of them, taking care to make it entirely free from beats. Next the fifth may be tried, observing that the concordance with the original or fundamental note is perfect. Lastly, the major third may be tried: but in this, if the fundamental be taken an octave lower, so as to make the concord a major tenth, it will be more satisfactory to the ear. Having repeatedly tuned the voices to these concords, they may then be sounded in succession, as written under the words, "Notes of the tonic harmony."

This exercise being perfected, the school may proceed to learn the *Eight Notes* in the *major mode*. If the teacher have the advantage of an organ, piano forte, or violincello, he may proceed thus:—Let the instrument sound the C on the second ledger line below the Base staff, and while this note is continued, give the voices their pitch, and commence singing the successive notes slowly, giving time sufficient for the voices to adjust the concordance of each note; for it will be perceived that every note when sung correctly, will have a perceptible concordance with this fundamental. The *first*, *third*, *fifth* and *eighth*, will be perfectly smooth concords; the *second* will be less smooth, the *fourth* still less, and the *sixth* and *seventh* still less, but nevertheless free from beats. In this exercise, the teacher should begin with one, two, or three voices only, and those the best; and join the remainder no faster than the former become perfect. Finally the notes may be sung in their proper time, accompanied by the beat of the hand.

Lastly, the names of the notes in the remaining exercises having been previously learnt by reading them *without singing*; let the school proceed gradually through all the divisions, making each one perfect, before proceeding to the next. In all these exercises it will be useful to keep the principal note of the harmony, or fundamental base, sounding. This is the *tonic* harmony will be C, in the *dominant* G, and in the *subdominant* F.

In tuning the voices to the *minor scale*, which should not be attempted too early, (not until several tunes have been learnt in the major key,) much the same method may be adopted. The minor third, however, is more harmonious than the minor tenth. The chord of the diminished seventh is a very dissonant combination of sounds. The notes, as printed, may be most readily learnt, by accompanying the voices with instruments.

In all these exercises, the pupils should be caused to beat the time with the hand.

Teachers who cannot have the assistance of a proper instrument, must proceed in the best manner they can without it; and those who find difficulty in tuning the voices to the instrument in the manner advised, may at first, permit them to be accompanied by it; but in that case the teacher should be certain that the intervals of the instrument are correct.

3d. *The learning of Tunes.* This should not be attempted until the exercises have been made perfect. Plain tunes in the major key should first be adopted. The teacher may then proceed gradually to tunes less plain.

In the progress of the school, the teacher should constantly inculcate an attention to correct *Intonation*, *Time*, *Accent*, and *Articulation*.

The importance of a careful and even anxious attention in a school to correct harmony, is not sufficiently understood, nor, by most teachers, even suspected. Most of our teachers, indeed, have never heard good music performed with correct harmony, and can, therefore, have no more idea of its effect, than one who never saw can of colours. This is undoubtedly the cause of the preference so commonly given, in our schools, to music of a lively and agreeable melody, without regard to the harmony. Were solemn pieces with full harmony substituted and correctly performed, the music alluded to would no longer be tolerated.

The attainment of accuracy in the harmony of voices, is not so easy as is commonly supposed. The pitch of the voice depends on the action of muscular fibres situated in the throat, and in the action of these perfect accuracy is out of the question. Even tolerable accuracy is not to be attained without some effort. But by great care in keeping the voice smooth and steady, and making it agreeably concordant with the accompanying music, the intonation

* Two instruments, thus managed, will be better than a voice and an instrument. The two wires belonging to the same key of a piano forte, will be still better.

may be rendered so accurate as that no imperfection will be perceptible. The voice is particularly liable to be depressed. Hence the importance of a constant and habitual attention to the pitch of the voice, by which only the harmony can be preserved with tolerable accuracy. This attention may be very tiresome at first, but practice will render it a habit, and finally it will constitute, in those who have musical ears, a principal part of the pleasure of their performances. A person should never sing without listening attentively to his own voice and the music accompanying it, in order to make them harmonize as perfectly as possible; and to enable the ear to judge correctly, the voice should be of sufficient strength that the singer himself may hear it distinctly, but not so loud as to prevent him from hearing as distinctly the accompanying music.

By carelessness or ignorance in tuning the voice, some of the intervals of the octave may be rendered incorrect. The *leading note* followed by the *tonic*, is generally approximated towards the latter, so as to lose its concordance in the chord to which it belongs. Among ordinary singers, none perform it correctly. Yet it is a fault which should not be permitted, as it greatly injures the harmony. It may be corrected by attending to the harmony, when the note is of sufficient duration; or by directing the attention to the note next below, and singing it as if it were to be followed by that, instead of the note above. By great care, a habit of performing the note correctly may be gradually acquired. The mediant when made a leading note, as in the ascending scale of the *Eight Notes*, is liable to the same inaccuracy.

The tendency of the voices to depress the pitch is such that they should never be accompanied by an instrument, or instruments, which have not sufficient strength to govern the pitch, and thus sustain the voices; as, otherwise, the voices will fall from the instruments and render them discordant. The singers should also, when instruments accompany, listen to them in particular, by which the voices will more certainly be kept in harmony with them. In *taking the pitch* from an instrument, the voices should be sounded *with it;* else it will not be taken correctly, but will generally be taken too low.

On the subject of *Time*, little needs to be added, except to inculcate a strict attention to what has already been said, and what will be found in the body of the work. Every performer should be careful to strike every note in perfect time with the beat, or with the voice of the leader of the choir; and, by no means, to follow it. When the choir is arranged in an extended line, the performers near its extremities should anticipate the time a little, otherwise (as the sound, in passing from one extremity of the line to the other, or from the centre to the extremities, will occupy a perceptible space of time) they will, in fact, be behind the true time. On this account it is preferable to arrange the performers, when they are numerous, in a body as compact as possible. A little inaccuracy in the time destroys the effect of good articulation; for the consonants cannot be made distinctly audible by a body of singers, unless they be formed by all the voices at the same instant. This is too obvious to be insisted on. A common fault with singers is to neglect the precise duration of notes; frequently omitting small rests, and cutting short the time of long notes, particularly of those which terminate the lines in psalmody.

The *Accent* should, by no means, be neglected. Without a moderate increase of strength on the accented parts of the measure, the music is deprived of much of its beauty and expression. But an accent too forcible is equally injurious. A proper medium should be preserved. However, as the tendency of performers is to neglect the accent, learners may be instructed to make it stronger than would be perfectly agreeable in a public performance. In singing the words, the accent must often yield to the emphasis, and should always be so managed as to aid the expression as much as possible. A double accent on the same note is a great fault.

Without great attention to *Articulation*, it is impossible that a body of singers should render the words of music intelligible to the audience. Learners should, therefore, be required to articulate them distinctly. The consonants should all be carefully formed, and a proper tone given to the vowels. If this be done, and the time be accurately kept, and the duration of the notes rendered precise, there is no reason why the words may not be understood as distinctly from a body of singers, as from an individual. Care should be taken to articulate the consonants with their proper syllables. As a general rule, the consonants and vowels should be formed as they are correctly pronounced in conversation; but the latter should be formed with the mouth and throat more open, yet not so extended as to injure the articulation of the former. Many singers, to render certain of the vowels more sonorous, totally change them, by substituting other sounds for the original, or adding them to the latter. *Life* they pronounce *lo-ife*, &c. This is in opposition to the practice of the best singers, and the authority of the

best writers. It renders the words much less intelligible, and, in *effect*, borders, at least, on the ridiculous.

As soon as the proficiency of the school in the preceding subjects shall be deemed sufficient, the teacher may instruct them how to give *Expression* to the music. Much of the expression, it is true, depends on a strict observance of the instructions already given; but much of it also depends on the adaptation of the *time*, *accent*, *emphasis*, *strength of the voice*, *length of the notes*, &c. to the particular words sung. The marks and words so generally used in set music to direct the performers in the expression, are rarely found in psalm tunes.—In the latter, therefore, the expression must, in a great measure, depend on the judgment of the performers. But at the same time that a certain degree of expression should be attempted, care should be taken not to "o'erstep the modesty of nature." Let the performers sing with the understanding as well as with the voice; let them attend to the import of the words, and endeavor to give them such an expression as shall render their meaning most clear and forcible; above all, let the feelings be enlisted and the heart engaged; and they will hardly fail to render the music properly expressive.

In the performance of *Solos*, or *Airs*, opportunity is given for a much greater degree of expression than choral music is capable of; a considerable degree of it is, indeed, necessary to prevent the performance from being insipid. There is also a little more liberty given to the performer to choose his own time; the accompaniments being considered as subordinate to the vocal part, and to be governed by it. But in availing himself of this privilege to give the air expression, the singer should be careful not to embarrass the accompaniment, by too great and unexpected pauses, retardations, and accelerations of the time, and particularly where the accompaniment is of a very rhythmical character. In such cases, much of the beauty of the performance will depend upon a preservation of the rhythm, by an exact observance of the time and accent. As a general rule, no liberties in the time should be taken by the singer, except at those places where the author has, by appropriate marks, given permission. In Solos it is expected that the words shall be distinctly heard; they should, therefore, be distinctly articulated. In the dilatation of the mouth and throat to render the tone more pleasant, the singer should be careful not to carry it so far as to render the articulation difficult, or the performance unnatural and affected. In Solos much opportunity is given for the use of *emphasis*, or the rhetorical accent; and it is in these, also, that the *cadenza*, *trill*, and other extempore embellishments, if at all allowable in sacred music, properly have place.

Recitative is a species of musical recitation, forming the medium between Air and rhetorical declamation. It bears the same relation to Air that declamation does to poetical recitation. It is, therefore, wholly destitute of that rhythm which belongs to measured music.—But in rejecting rhythm, a much greater opportunity is given for rhetorical expression. The expression may, indeed, be rendered almost equal to that of declamation, at the same time that the principal notes are supported by a powerful harmony, which in addition to its beauty, gives it great strength. Hence it is a species of music which, when properly executed, is much admired. Notes are set for the words, to which the singer must conform in tone; but he is expected to regulate their duration, and the intervals of time between them, in a great measure, by his own taste or fancy. He is also expected to introduce extempore such other embellishments as may add to the beauty of the performance, as Appoggiaturas, notes of transition, suspensions, trills, &c. in fine, to render the execution not only finished, but highly impassioned and expressive. Some Recitatives are measured; but such differ very little from Air. Many consist of a mixture of Air and proper Recitative, and must be performed accordingly.

The proper execution of Recitative can be learnt only from example.

Chant is a species of choral music, in its nature somewhat intermediate between recitative and measured chorus. In performing Chant, a proper rhetorical expression should be given to the words in the unmeasured part of the line, avoiding the appearance of conformity to a beat, or regular recurrence of accent, which would deprive it entirely of its peculiar beauty. The practice, too, in some churches, of dwelling on certain syllables only, while the rest are pronounced with great rapidity, (to which end those syllables are, in some books, marked with pauses,) is scarcely less destructive of the sublimity and beauty of Chant. In learning Chants, the teacher should give such time and emphasis to the words, as will both admit of a distinct articulation, and be most suitable to the expression; and the choir, by practice, should acquire the same time and emphasis, so that the words may be pronounced as with one voice.

The following observations respecting the selection of music for worshipping assemblies,

are from the pen of A. F. C. Kollmann, one of the most celebrated of the European writers on music.

"The principal requisite of good psalmody is a *noble simplicity*. Its melodies, therefore, should consist of slow notes, chiefly of equal length, and of such easy progressions that not only every common ear and voice can soon be rendered familiar with them, but that also a whole and large congregation can join in them with a good effect. Its *harmonies* should be solemn, and calculated more to support devotion than to entertain the ear only. And it should be set in *common time*, unless a text of an animating nature, with three syllables to a metrical foot, particularly call for triple time.

"How little of the above particulars is found in the generality of English psalmody, will appear from an examination of the publications of that kind. And it must be distressing to a musical observer who has some regard to religion, to see how all sorts of *temporal*, and even *favorite tunes*, are adapted to the hymns used in some chapels."

To these excellent remarks we will add, that if the instructions given in this work be rigidly adhered to, the species of music above recommended will be found not only the most suitable for the purposes of devotion, but also, in every respect, the most agreeable and satisfactory to the performers themselves.

What Kollmann has said of *English psalmody* may be applied with tenfold force to the generality of music published in this country. Fortunately we are already, in a great measure, relieved from the vast quantity of insipid trash of home manufacture with which the country had so long been deluged; but much yet remains to be done. Our most popular works still abound in music totally destitute of that strength and dignity which characterizes good psalmody; and musical ears must not unfrequently be offended with their feeble harmonies, false progressions, and awkward cadences.

We would recommend the Musica Sacra, and the Boston Handel and Haydn Society Collection of Church Music, as the best collections of psalmody which have been published in this country.

DICTIONARY OF MUSICAL TERMS.

Accompaniments, instrumental parts, added to relieve the vocal, and supply the harmony.
Acute, high in respect to pitch.
Adagio, slowly and gracefully.
Ad libitum, at pleasure, or as the performer pleases, giving him liberty to prolong the time, or to introduce extemporaneous embellishments.
Affettuoso, affectionately, requiring a soft and delicate style of performance.
Agitato, in a broken and interrupted manner, to express agitation.
Air, a composition for a single voice. Also, the principal melody of the score.
Alla breve, twice as fast as written.
Allegretto, rather quickly.
Allegro, quickly.
Allegro ma non presto, quickly, but not rapidly.
Alt, a term applied to the notes first above the treble staff, from G to F inclusive.
Alta, high. *Octava alta*, or 8*va alta*, to be performed an octave higher than written.
Altissimo, a term applied to the notes above *alt*, commencing with G, 2 octaves above the treble clef note.
Amoroso, amorously, requiring a soft and delicate style.
Andante, gently, distinctly, exactly, and rather slowly.
Andantino, gently, and somewhat more slowly than andante.
Animato—animatio, with animation.
Anthem, a sacred composition for a choir, with particular words.
Aria, air.
Arpeggio, a quick succession of notes belonging to the same chord.
Assai, more, very. *Allegro assai*, very quickly.
A tempo, to the time; used to restore the original time, after it has been interrupted, as by a Recitative, or ad libitum passage.
Bis, twice.
Brillante, gaily—in a showy and brilliant style.
Cadenza, an extemporaneous embellishment upon the last principal note but one of a song.
Canon, a piece in two or more parts, made up of the same melody on different keys, and constituting, by their repetition, a perpetual round.
Cantabile, gracefully, elegantly, and melodiously.
Canto, the air, or highest vocal part.
Catch, a humourous vocal composition, in three or more parts, generally in the form of a round.
Chant, a species of cathedral melody, in which the psalms of the day are sung, in the Catholic and Episcopal church service.
Choir, that part of a cathedral in which divine service is performed. The term is also applied to a body of singers in church.
Chord, a union of two or more musical sounds.

Chorus, a piece, or strain, composed in several parts, and intended for a large number of voices.
Con, with. *Con spirito*, with spirit.
Concord, a harmonious combination of musical sounds.
Coro, chorus.
Counter tenor, high tenor, or alto.
Dirge, a solemn and mournful composition, performed at a funeral.
Discord, an inharmonious combination of sounds.
Divoto, in a grave, solemn, devotional style.
Dolce, softly and sweetly.
Duett, a composition for two voices, with, or without accompaniments.
Duo, or *Duetto*, a composition for two voices or instruments.
Expressivo, expressively.
Falsetto, the treble or false voice of a man.
Fine, the end.
Forte, *f.* loudly.
Fortissimo, *fmo.* very loudly.
Forzando, *fz.* with force, sustaining the sound.
Full, with all the voices and instruments.
Furioso, furiously.
Giusto, just. *A tempo giusto*, in just time.
Glee, a varied vocal secular composition, in three or more parts.
Grave, slow; slower than largo, but not so slow as adagio; twice as slow as written; low in respect to pitch.
Group, a number of quavers, or smaller notes, connected together by their stems.
Grazioso, gracefully.
Intonation, the tone, pitch, or tuning of the voice, with reference to its accuracy.
Larghetto, rather slowly.
Largo, slowly.
Legato, connectedly; one note being continued until the next is struck.
Legerement, lightly and gaily.
Lentando, with increasing slowness.
Loco, in place; as written.
Maestoso, with dignity and majesty.
Melody, a pleasing succession of musical sounds.
Mezza, or *mezzo*, middle, mean. *Mezza voce*, with a middle voice, in point of strength. *Mezzo piano*, moderately soft.
Moderato, moderately.
Movement, a division of some extended piece, comprehended under the same measure or time.
Obligato, indispensable.
Oratorio, a species of musical drama, the subject being generally scriptural.
Ordinario, usual. *A tempo ordinario*, in the usual time.
Organo, for the organ.
Overture, the introductory symphony to an Oratorio, Opera, &c.
Piano, *pia.* *p.* softly.
Pianissimo, *pianiss.* *pmo.* very softly.
Piu, more. *Piu allegro*, move quickly.
Pizzicato, with the fingers instead of the bow.
Pomposo, with grandeur and dignity.
Prelude, a short introduction to prepare the ear for the following movement.
Presto, quick; quicker than allegro.
Prestissimo, very quick.
Primo, first.
Quartetto, a composition for four voices or instruments.
Rallentando, the same as *lentando*.
Recitative, a species of musical recitation, between air and declamation (uncontrolled by time or regular accent).
Rhythm, motion measured by proportionate intervals of time.
Rinforzando, *rf.* the same as *forzando*.
Round, a composition in which the performers follow each other in the same melody, as in a circle.
Score, the entire copy of a composition, with the parts arranged together.
Sempre, throughout. *Sempre piano*, soft throughout.
Sforzando, to be struck with force, but continued with comparative softness.
Solfeggio, an exercise for the voice, in which the particular notes of the diatonic scale receive particular names; as *do*, *re*, *mi*, &c.
Solmization, the art of applying the appropriate names, in singing, to the notes of music.
Solo, a composition for a single voice or instrument.
Soli, the several parts to be performed by single voices or instruments.
Soprano, the treble or highest voice part.
Sostenuto, hold the notes their full length.
Sotto, low. *Sotto voce*, in a rather low voice.
Spiritoso, with spirit.
Staccato, distinctly, separately, the notes not being continued their full time.
Strain, one of the divisions of a composition, into which it is divided by double bars.
Symphony, an instrumental composition for a full band or orchestra. Also, an instrumental passage in vocal music.
Syncopation, that disposition of notes by which they are made to begin on a part of the measure naturally unaccented.
Tasto Solo, *T. S.* without chords; all the voices and instruments in the same melody.
Tempo, time. *Tempo di minuetto*, in the time of a minuet.
Tenuto, *ten.* the same as *sostenuto*.
Terzetto, or *Trio*, a piece for three voices or instruments.
Tutti, all; with all the voices and instruments.
Variation, an ornamented repetition.
Verse, with one voice only to each part.
Vigoroso, boldly, with energy.
Vivace, briskly, with animation.
Vivacissimo, very briskly; with much animation.
Volti subito, *V. S.* turn over quickly.

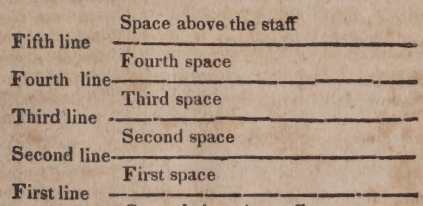
INSTRUCTIONS

FOR READING VOCAL MUSIC.

I. *Of the Scale and its Degrees.*

A *Staff* is the five lines, with their spaces, on which music is written.

The *lines* and *spaces* of the staff are numbered thus:



A *Ledger line* ——— is a line added for notes placed above or below the limits of the staff.

Two or more ledger lines may be used together, when the music requires them.

The Lines and Spaces are called *Degrees.*

The different *Degrees* are distinguished by the first seven letters of the alphabet; and are named thus:

Ascending, A, B, C, D, E, F, G, A, B, C, &c.

Descending, G, F, E, D, C, B, A, G, F, E, &c.

A *Clef* is a character which determines the name of some particular line, from which the names of all the other degrees may be known.

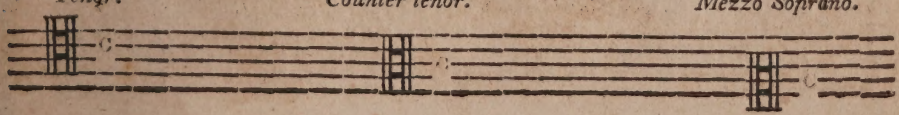
The *F Clef* gives name to the fourth line of the Base.

The *G Clef* gives name to the second line of the Treble.

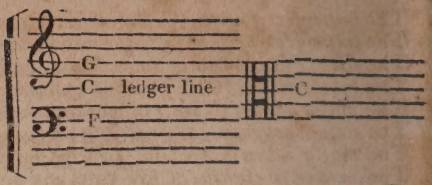
The *C Clef* may give name to any of the five lines.

The *C Clef* is called *Tenor*, *Counter tenor*, or *Mezzo Soprano*, according to its place on the Staff; thus:

Tenor. *Counter tenor.* *Mezzo Soprano.*

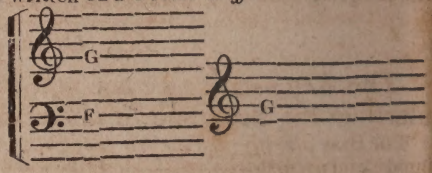


The *first ledger line above the Base staff*, and the *first below the Treble staff*, are the same degree; and this is the degree on which the *C clef* stands; according to the annexed scale.



By modern writers the C clef is used only for the Viola part in instrumental music. The *Second treble*, *Alto*, or *Counter tenor*, is usually written on a *Treble staff*.

The modern *Tenor staff* is similar to the *Treble staff*, but is placed seven degrees lower in the scale;* thus:



Therefore,

In the *Treble*, and other parts for which the G Clef is used, the degrees are named thus:

Space above G
Fifth line F
Fourth space E
Fourth line D
Third space C
Third line B
Second space A
Second line G
First space F
First line E
Space below D

In the *Base* the degrees are thus named:

Ledger line C
Space above B
Fifth line A
Fourth space G
Fourth line F
Third space E
Third line D
Second space C
Second line B
First space A
First line G
Space below F

II. Of Intervals.

An *Interval* is the distance between any two degrees.

The contiguous degrees are at different intervals from each other. In composition these intervals are reduced to two kinds, the *Tone* and the *Semitone*, (or *whole tone* and *half tone*.)

In the Natural Scale (above represented) the intervals from B to C, and from E to F, are *semitones*; all the others are *tones*.

The diatonic intervals are thus named:

The *Semitone*, or *minor second*, (2d.) as from B to C.
The *Tone*, or *major second*, (IId.) as from C to D.
The *minor third*, (3d.) consisting of a tone and a semitone, as from A to C.
The *major third*, (IIId.) of two tones, as from C to E.
The *fourth*, (4th,) of two tones and one semitone, as from C to F.

---

* The *Counter tenor*, or *Alto*, is often written on a *Tenor staff*.

In scores, when the parts are not designated by words they may be distinguished thus: The *Base* is known by its Clef. The *Treble*, *Canto*, or *Soprano*, is the air, or principal melody, its principal cadences generally end on the key note, and it is printed either at the top of the score, or next to the Base. The *Tenor* has its peculiar melody, and never, or very rarely, comes below the Base. The *Alto* has also a melody somewhat peculiar, never, or very rarely, rises above the Treble, and is generally printed between the Treble and Tenor.

The *imperfect fourth*, (IVth,) of three tones, as from F to B.
The *imperfect fifth*, (5th,) of two tones and two semitones, as from B to F.
The *fifth*, (Vth,) of three tones and a semitone, as from C to G.
The *minor sixth*, (6th,) of three tones and two semitones, as from A to F.
The *major sixth*, (VIth,) of four tones and one semitone, as from C to A.
The *minor seventh*, (7th,) of four tones and two semitones, as from A to G.
The *major seventh*, (VIIth,) of five tones and one semitone, as from C to B.
The *octave* or *eighth*, of five tones and two semitones, as from C to C.
Those which exceed the octave, are, in most respects, considered merely as replications of the foregoing intervals; a 9th, being the same as a 2d, a Xth the same as a IIId, &c.

III. Of the Key and Mode.

The *Key note* is a certain note which is generally predominant, particularly in the Base, and to which the other notes bear certain relations.

The Base *always* (and the Air *generally*) ends on the key note. But the different movements, and even shorter passages, of the same piece, may have different key notes.

Mode is a certain order of the intervals from the key note, forming a system on which the character of the style is dependent.

There are two Modes, *major* and *minor*.

In the *major* mode, the third, sixth, and seventh, from the key note, are *major*.

In the *minor* mode, the third, sixth, and seventh, from the key note, are *minor*;

Except when raised by accidentals. The sixth sometimes, and the seventh generally, are thus made major.

The major mode is principally used, particularly in music with full chords; the harmony of the minor mode being less agreeable. But the latter has a plaintive effect, which frequently renders its occasional introduction very agreeable.

IV. Of the Vocal Scale.

In singing by *note*, the sounds are named by monosyllables. The Italians name them thus: *Do, Re, Mi, Fa, Sol, La, Si*;* the teachers of music in this country, thus: *Fa, Sol, La, Fa, Sol, La, Mi.*

The *seventh* (or leading note) of the *major mode*, and the second (or supertonic) of the *minor*, are the *Si* of the Italians, and the *Mi* of our teachers, according to the following scale.

Major Mode.			*Minor Mode.*
Octave, or replication of key note	*Do*	*Fa*	†
VIIth, or LEADING NOTE	*SI*	*MI*	
VIth, or submediant,	*La*	*La*	Octave, or replication of key note.
Vth, or dominant	*Sol*	*Sol*	7th, or subtonic.‡
4th, or subdominant	*Fa*	*Fa*	6th, or submediant.
IIId, or mediant	*Mi*	*La*	Vth, or dominant.
IId, or supertonic	*Re*	*Sol*	4th, or subdominant.
Key note, or tonic	*Do*	*Fa*	3d, or mediant.
	SI	*MI*	IId, or SUPERTONIC.
	La	*La*	Key note, or tonic.

These two scales, beginning and ending with the key note, it will be perceived, differ from each other in their intervals. They are called the *Diatonic Scales* of the two modes.

V. Of Flats and Sharps.

A *Flat* ♭, set before a note, sinks it half a tone.

A *Sharp* ♯, set before a note, raises it half a tone.

---

* Pronounced *Do, Ray, Mee, Faw, Sole, Law, See.*
† The brackets show the places of the Semitones.
‡ When the seventh in the minor mode is raised by an accidental, it is called the *leading note*.

The flats and sharps of *Signatures* affect the letters on which they are placed, throughout the movement.

A *Natural* ♮, restores a note, before made flat or sharp, to its original pitch.

Flats, Sharps, and Naturals, which do not belong to the Signature, are called *Accidentals*.

Accidentals affect only the notes which follow them in the same measure (unless the same degree is continued into the next measure).

By the use of flats and sharps, the *tones* of the natural scale may be divided into semitones, thus:

C
B♭ or A♯
A
A♭ or G♯
G
G♭ or F♯
F
E
E♭ or D♯
D
D♭ or C♯
C

This is called the *Chromatic Scale*. It has twelve degrees, and all its intervals are semitones.

The *Diatonic Scale*, either of the Major or Minor Mode, may commence on any of these twelve degrees, by raising by sharps, or by depressing by flats, those letters which would not otherwise correspond to its intervals; as may be seen in the following table:

Chromatic Scale	Natural	b, e, a, d, & g♭	f & c♯	b, e, g, & a♭	f, c, b♭ g c♭ f ♯ or f c g d a e ♯	b, e, a, d, & g♭	f, c, b & e♭	g, d & a♯	Natural.
C	do	si	—	la	— sol —	fa	mi	re	—	do
B	si	—	la	—	sol — fa	mi	—	re	do	si
B♭ or A♯	—	la	—	sol	— fa	m	—	re	do	si	—
A	la	—	sol	—	fa mi —	re	—	do	si	—	la
A♭ or G♯	—	sol	—	fa	mi — re	—	do	si	—	la	—
G	sol	—	fa	mi	— re —	do	si	—	la	—	sol
G♭ or F♯	—	fa	mi	—	re — do	si	—	la	—	sol	—
F	fa	mi	—	re	— do si	—	la	—	sol	—	fa
E	mi	—	re	—	do si —	la	—	sol	—	fa	mi
E♭ or D♯	—	re	—	do	si — la	—	sol	—	fa	mi	—
D	re	—	do	si	— la —	sol	—	fa	mi	—	re
D♭ or C♯	—	do	si	—	la — sol	—	fa	mi	—	re	—
C	do	si	—	la	— sol —	fa	mi	—	re	—	do

To prevent the tedious repetition of flats and sharps, those which are required to make the intervals between the letters correspond with the intervals of the diatonic scale selected, are placed at the beginning of the piece, of the movement, or of the staff; and the Clef, with these flats and sharps, (if any,) is called the SIGNATURE. But as the intervals of the diatonic scale always remain the same, it is not necessary, in reading vocal music, to regard the signature, except for the purpose of finding the place of some particular note.

The following Rule will answer this purpose:

The natural place for *si* is in	B	The natural place for *mi* is in	B
But if B be flat, *si* is in	E	But if B be flat, *mi* is in	E
if B and E be flat, *si* is in	A	if B and E be flat, *mi* is in	A
if B, E, and A be flat *si* is in	D	if B, E, and A be flat, *mi* is in	D
if B, E, A, and D be flat, *si* is in	G	if B, E, A, and D be flat, *mi* is in	G
If F be sharp, *si* is in	F	If F be sharp, *mi* is in	F
if F and C be sharp, *si* is in	C	if F and C be sharp, *mi* is in	C
if F, C, and G be sharp, *si* is in	G	if F, C, and G be sharp, *mi* is in	G
if F, C, G, and D be sharp, *si* is in	D	if F, C, G, and D be sharp, *mi* is in	D

As Signatures rarely contain more than four flats or sharps, it is unnecessary to extend the rule any further.

The *flats* are always applied in the following order; B, E, A, D, G, C, F; the *sharps* in an order the reverse of this: F, C, G, D, A, E, B. The *si* or *mi* is on the *last letter sharped*, or the *next to be flatted*.

The place of the *si* or *mi* being found, the place of the other syllables on the staff will be readily known.

The following Rule will assist the memory:

Ascending from *si*, are do, re, mi, fa, sol, la, *si*.

Descending from *si*, are la, sol, fa, mi, re, do, *si*.

Ascending from *mi*, are fa, sol, la, fa, sol, la, *mi*.

Descending from *mi*, are la, sol, fa, la, sol, fa, *mi*.

When fa is raised by an accidental, it may be called *fi*; do, *di*; sol, *si*; and re, *ri*. When *si*, or *mi*, is depressed by an accidental, it should be called *fa*.

These Rules will, in general, suffice for reading plain psalmody. But frequently in extended movements, and sometimes in psalm tunes, they will be found deficient. This is the consequence of a *change of key* (termed MODULATION) without a correspondent alteration of the signature, the requisite flats, sharps, or naturals, being inserted as accidentals.

Changes of key are usually the following:

1st. *To the dominant*. This change requires one sharp more, or one flat less, the original dominant becoming the new tonic.

2d. *To the subdominant*. This change requires one flat more, or one sharp less, the former subdominant becoming the new tonic.

These two changes are in common use, even in psalmody. The former is commonly used first, and the latter brings the music back into the original tonic.

3d. To the *relative minor* or *major*. This is merely a change to the other mode of the same signature.

4th. To the *tonic minor* or *major*. This is a change from one mode to the other, the tonic remaining on the same degree. When, therefore, the change is from *minor* to the *tonic major*, three sharps more, or three flats less, are required. When it is from *major* to the *tonic minor*, the IIId must be flatted, and, to make the signature complete, the VIth and VIIth; but as these intervals are frequently made major in the minor mode, they may, in such instances, be left untouched.

EXAMPLES.

*VIIth of the minor mode.

Other modulations are less frequent, and will be readily understood by those who have acquired a knowledge of the foregoing. Several modulations may succeed each other without any alteration of signature.

The modulations to the *dominant* and *subdominant*, when the new key is of short continuance, require no other alteration in the Solfeggio than changing *fa* to *fi*, or *si (mi)* to *fa*. When of long continuance, the accidental may be considered as belonging to the signature, and the *si (mi)* changed accordingly.

The modulations to the *tonic minor* and *tonic major*, generally require the *si (mi)* to be changed.

Sharps (or *Naturals after Flats*) which cannot be added to the signature, will be found to belong to the *leading note*, or to the *submediant and leading note*, in the ascending scale of the minor mode.

VI. Of Notes and Rests.

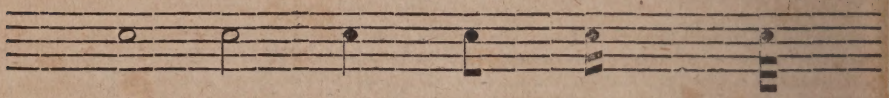
A *Note* is a mark of sound.

A *Rest* is a mark of silence.

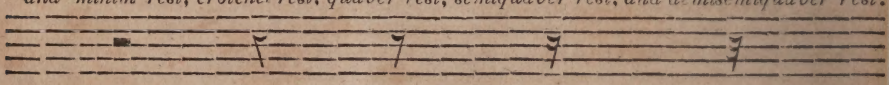
The comparative length of time occupied by the different notes and rests, is determined by their form.

The Notes and Rests in common use are

The *semibreve*, *minim*, *crotchet*, *quaver*, *semiquaver*, *and demisemiquaver*;

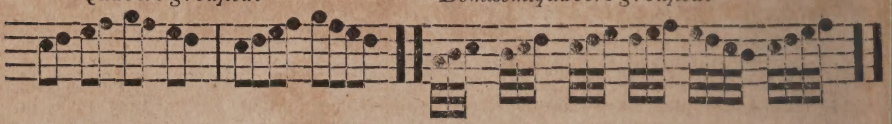


and minim rest, *crotchet rest*, *quaver rest*, *semiquaver rest*, *and demisemiquaver rest*.



Quavers, *Semiquavers*, and *Demisemiquavers*, are sometimes connected together by their hooks. They are then said to be *grouped*; and a number thus connected are called a *group*.

Quavers grouped. *Demisemiquavers grouped.*



A *semibreve* is equal in time to two minims, four crotchets, eight quavers, sixteen semiquavers, or thirty-two demisemiquavers.

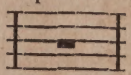
A *minim* is equal to two crotchets, four quavers, eight semiquavers, or sixteen demisemiquavers.

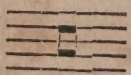
A *crotchet* is equal to two quavers, four semiquavers, or eight demisemiquavers.

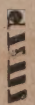
A *quaver* is equal to two semiquavers, or four demisemiquavers.

A *semiquaver* is equal to two demisemiquavers.

The *Rests* are equal in time to the notes after which they are named.

The *Bar rest*  fills a measure in all varieties of time.

In ancient music the *Breve*  is frequently found. Its length is twice that of the semibreve.

The *half demisemiquaver* and *quarter demisemiquaver*,  are sometimes used.

A *Point*, · placed after a note or rest, makes it half as long again.

Two points add to a note three quarters its original length.

A *Figure* 3 reduces three notes to the time of two.

A *figure* 6 reduces six notes to the time of four.

The figure 3 is not always expressed, but may be understood from the manner in which the notes are grouped, and the time allowed them in the measure.

VII. Of Time.

The *Bar* 𝄀 is used to divide the time into equal *measures*.

The value of notes contained in a measure depends on the variety of time.

Time is measured by *beats*, which are quick motions of the hand or foot, succeeding each other at equal intervals. There are 2, 3, or 4 beats allotted to each measure, according to the variety of the time. When there are 2 beats to a measure, the hand falls for the first, and rises for the second. When there are 3, the hand falls twice, and rises once. When there are 4, the hand falls and rises twice, or (which is better) falls twice and then rises twice. The learner will be much assisted in keeping time, by being made to understand the value of notes belonging to a beat.

The term *beat* is used both to signify the motion or stroke of the hand or foot, which marks the time, and the interval between these motions. This is frequently a source of perplexity to the learner, who, being informed that a certain note occupies the time of a beat, may be led to suppose that it should occupy the interval from the commencement to the conclusion of the falling or rising motion; when, properly, it should occupy the interval from one stroke to the next. When the time is beat without striking the hand or foot, the commencement of this interval is marked by a sudden or quicker motion, or by a greater exertion of the parts which perform the motion. The reason of this is obvious; for then the accent, which is necessarily at the beginning of the note, will correspond with the stroke, or exertion.

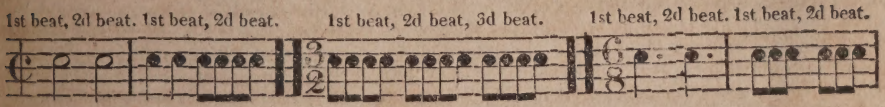
There are three *species* of Time, *Common*, *Triple* and *Compound*.

Common time has an even number of beats in a measure, and an even number of like notes to a beat.

Triple time has three beats to a measure, and an even number of like notes to a beat.

Compound time has an even number of beats to a measure, and three like notes to a beat.

This will be readily understood from the following example.



There are three *Varieties of Common Time*.

The *first* 𝄴 has a semibreve, or its value, in each measure, in the time of four beats; or the value of a crotchet to each beat.

The *second* 𝄵 has a semibreve in the time of two beats; or a minim to a beat.

The *third* $\frac{2}{4}$ has a minim in the time of two beats; or a crotchet to a beat.

There are three varieties of *Triple Time.*

The *first* $\frac{3}{2}$ has three minims in the time of three beats; or a minim to a beat.

The *second* $\frac{3}{4}$ has three crotchets in the time of three beats; or a crotchet to a beat.

The *third* $\frac{3}{8}$ has three quavers in the time of three beats; or a quaver to a beat.

There are two varieties of *Compound Time.*

The *first* $\frac{6}{4}$ has six crotchets in the time of two beats; or three crotchets to a beat.

The *second* $\frac{6}{8}$ has six quavers in the time of two beats; or three quavers to a beat.

There are several other varieties of Time, but they are only found in ancient music. They will be readily understood by those who have acquired a proper knowledge of the preceding varieties.

The figures shew the value of notes contained in a measure, in the manner of vulgar fractions. This may be explained to children thus: The upper figure shows the number of notes in a measure of that kind of which the lower figure shows the number that equal a semibreve.

Thus by $\frac{3}{8}$ is meant three eighths of a semibreve; or 3 notes of which 8 equal a semibreve, and which are therefore quavers.

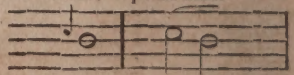
No very definite rules can be given respecting the space of time to be allowed between the beats. Commonly about one second is allowed to the intervals of a beat in the *first* and *second* varieties of *Common Time*, and in the *first* of *Triple* and *Compound Time*. The *third* variety of *Common*, and the *second* of *Triple* and *Compound*, are beat somewhat faster; and the *third* of *Triple* still faster.

It is much to be regretted that authors are not more particular in designating the time of movements. The marks in use are rather indefinite, and sometimes used very vaguely.—Some authors use the C indifferently for all varieties of Time of which a semibreve is the measure note, leaving the number of beats to be inferred from the style of the movement.—Thus the *Chorus Anthem* of Gregor, and King's celebrated chorus "*The multitude of angels*," are both marked C, and yet are intended to be performed with two quick beats to a measure. Sometimes, also, the barred C is used for movements intended for four beats. In cases like the preceding, the style of the movement must determine whether there are two or four beats; in all the varieties marked by figures, the number of beats is fixed. The style, except in plain psalmody, is generally designated by the words *Andante*, *Allegro*, &c. which should, therefore, be well understood by the leader or director of the music. But, after all, much must be left to his taste and discretion.

VIII. Of Graces.

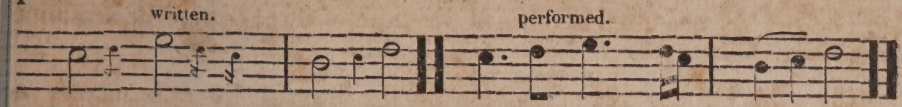
A great variety of *Graces* have been introduced into music, both vocal and instrumental, but principally the latter. The most important are the following:

The *Appoggiatura* is a small note which takes its time from the larger note which follows it.



As a general rule, the appoggiatura should take half the time of the note to which it belongs; or two thirds, if the latter be pointed. Sometimes, however, it is better to give the appoggiatura less time.

After notes are small notes which take their time from the notes that precede them.



There is no good reason why *appoggiaturas* and *afternotes* should not be written as they are performed, in common notes. Frequently much of the beauty of the piece is dependant on these notes. They ought, therefore, never to be neglected.

The *Shake* (marked tr) is a quick alternate repetition of the note above, with that over which the mark is placed, commonly ending with a turn from the note below. It is, however, performed variously. The last of the following methods is probably the best adapted to the voice.

The *Turn*, ∽ and the *Inverted turn* S, are performed with the note above and the semitone below; thus:

The *Dash* ' requires the note over which it is placed to be made short and distinct.

Dots . . . . require their notes to be performed distinctly. They are sometimes slurred to shew that the notes are likewise to be performed smoothly.

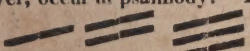
The *Crescendo* < requires a gradual increase of the sound.

The *Diminuendo* > requires a gradual diminution of the sound.

Sometimes they are joined, thus: <

IX. Abbreviations.

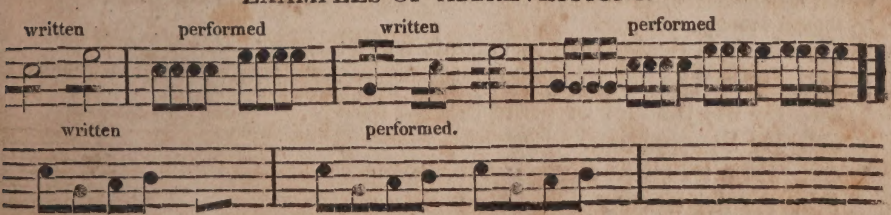
To abridge the labour of writing music, certain abbreviations have been invented, which are in general use, and important, therefore, to be understood by the student, although they rarely, or never, occur in psalmody. They are the following:

This mark  directs the quavers, semiquavers, or demisemiquavers, preceding it in the same measure, to be repeated.

The same mark, crossing the stem of a note, divides it into quavers, semiquavers, or demisemiquavers, according to the number of the marks.

When a rest of several measures occurs in a part transcribed by itself, the number of measures is expressed by figures placed over a bar rest, or within the staff. In old music certain marks are used for the same purpose.

EXAMPLES OF ABBREVIATIONS.



X. *Of Accent and Emphasis.*

Accent is a stress of voice, at the commencement of the measures, or of their principal divisions.

The *principal accent* falls on the beginning of the measure.

In some cases of four beats in a measure, the *first* and *third* are equally accented.

When there are two, or more, notes to the interval of a beat, the first has a lesser accent, (provided it be not in the place of the principal accent).

When the latter half of a beat contains 2 or more notes, the first has a very small accent.

If the beat be divisible into three divisions, each division containing two or more notes will have a very small accent on the first of those notes.

In exercising the learner, the principal may be called the *accent;* the lesser, a *half accent;* and the least, a *quarter accent*. But the quarter accent is hardly perceptible, and needs not, in general, to be regarded.

ACCENT EXEMPLIFIED.

Emphasis is a stress of voice on some note which, according to its place in the measure, should be unaccented.

Emphasis is scarcely used in psalmody, except when certain words require it; and even then it is so difficult of execution to those who are not practised musicians, that it is generally, though wrongly, neglected.

Emphasis is designated in various ways:

1st. By marks, as *fz. sf. rf.* &c.

2d. By the manner of grouping the notes.

3d. By Syncopation.

4th. By a transient change of time.

5th. By the words.

EXAMPLES.

In these examples the stars shew the place of the *emphasis*.

XI. Of the Remaining Musical Characters.

The remaining Musical Characters are the following:

The *Brace* ⁞ connects those *parts* which are performed together.

The parts of a piece thus connected are called a SCORE.

This character { is used to connect the two staves of piano forte or organ music.

The *Double Bar* 𝄁 shews the end of a Strain or Movement.

The *Close* 𝄂 shews the end of the piece.

The *Slur* ⁀ connects such notes as are sung to one syllable of the words.

When the Slur connects notes on the same degree, they are performed as one note. Notes that are grouped together are understood to belong to one syllable. Often the slur is omitted, the syllable being extended under all the notes which belong to it. Slurred notes in instrumental music, are to be played in a smooth and connected manner; and when two only are slurred, the latter is commonly made shorter.

The *Hold*, or *Pause*, 𝄐 increases the length of the note, at the pleasure of the performer.

When the *pause* is over the last principal note but one of a melody, it is a sign for the performer to introduce such extemporary passages, previous to the final *shake*, as are called a *Cadenza*.

The pause is sometimes used after a *da capo*, to shew the end of the movement or strain.

The *Direct* 𝄇 shews the place of the next note.

The *Repeat* 𝄆 𝄇 requires the included strain to be performed twice.

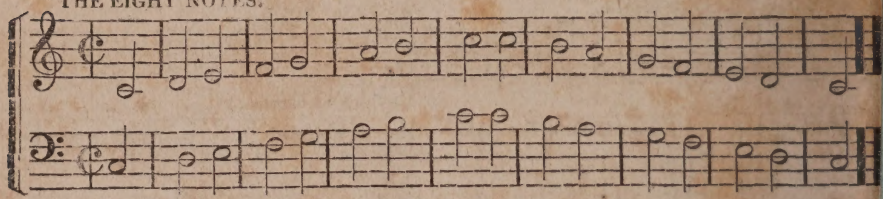
The repetition of passages is denoted in various ways. In instrumental music, a dotted double bar is commonly used; the dots shewing that the strain or section on the same side of the double bar is to be repeated. When only a few notes are to be repeated, the word *Bis*

is sometimes placed over the passage, and the whole included in a slur. The letters D. C. (*da capo*) direct the performer to go back to the commencement of the first strain, and conclude with it; the conclusion being shewn by a *double bar*, a *pause*, or the word *Fine*. The words *Al Segno*, direct the performer back *to the sign* :S: The figures 1, 2, are sometimes used to shew that the notes under figure 1 are omitted in the repetition, and those under figure 2 performed in their stead.

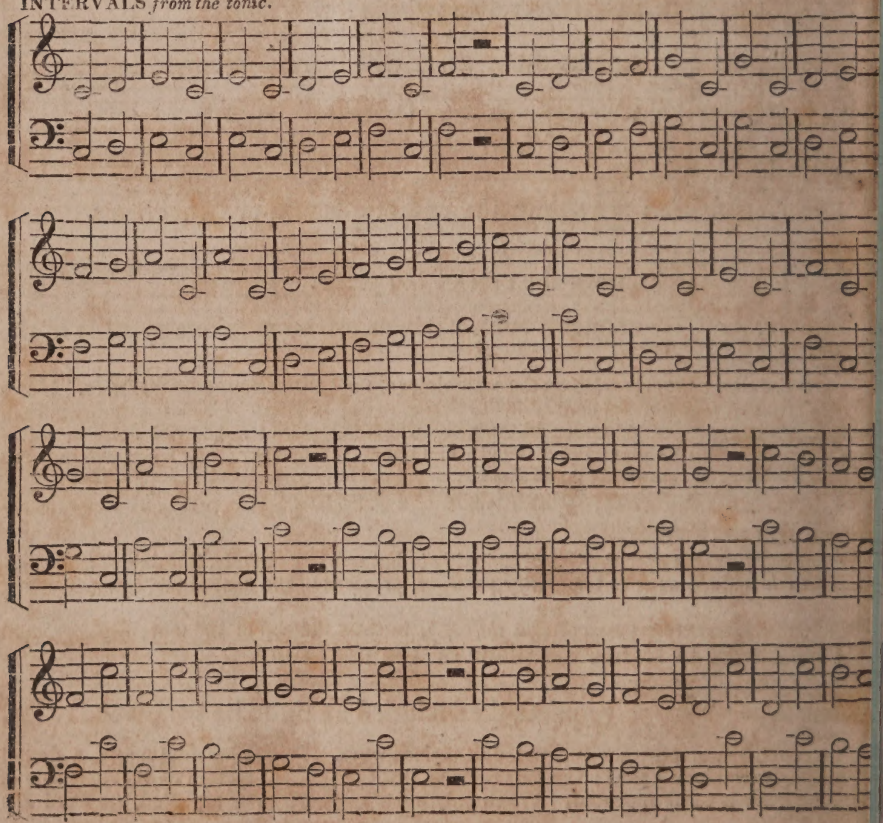
EXERCISES FOR TUNING THE VOICE.

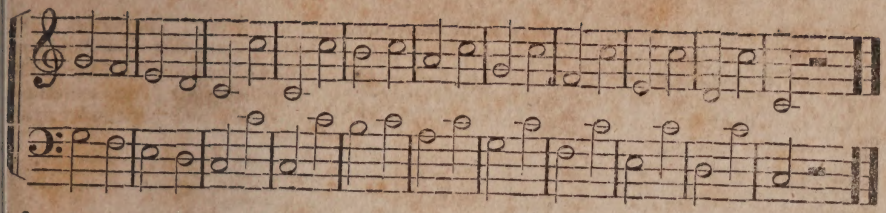
MAJOR MODE.

THE EIGHT NOTES.

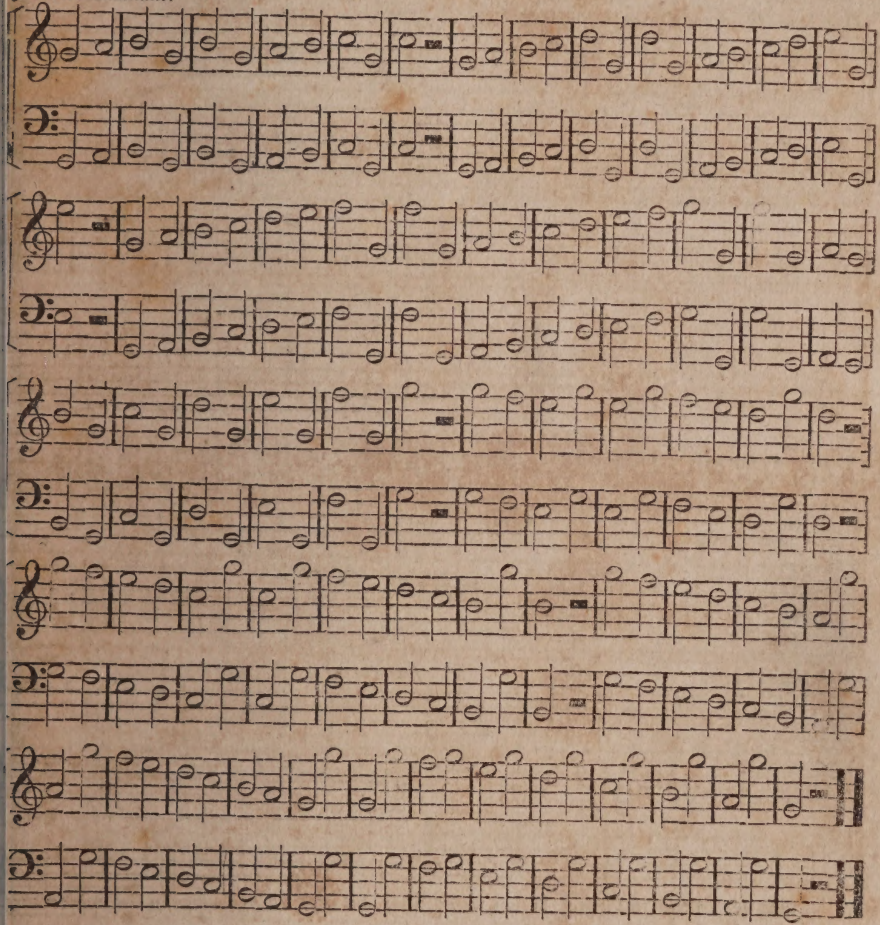


INTERVALS *from the tonic.*

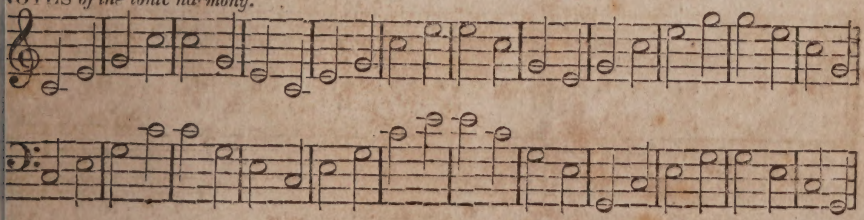




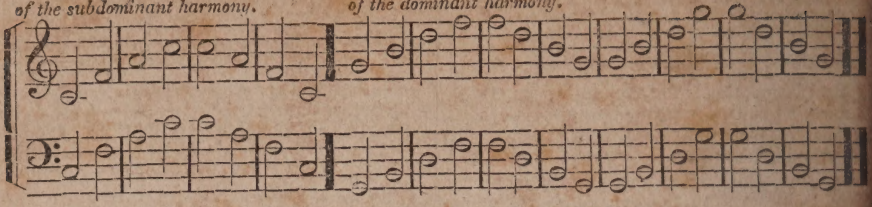
from the dominant.



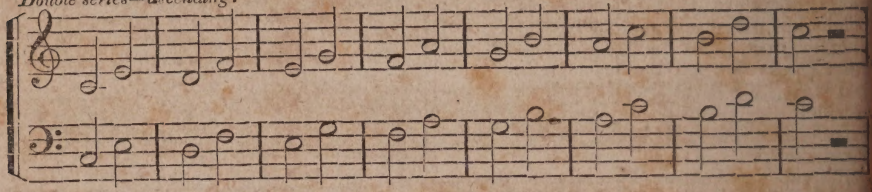
NOTES *of the tonic harmony.*



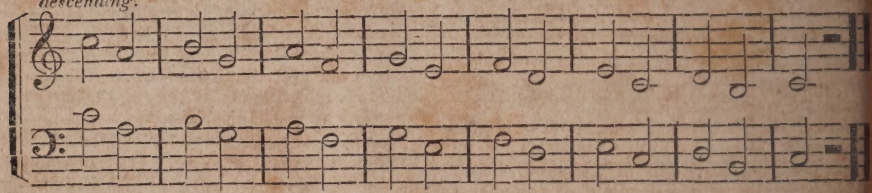
of the subdominant harmony. *of the dominant harmony.*



Double series—ascending.

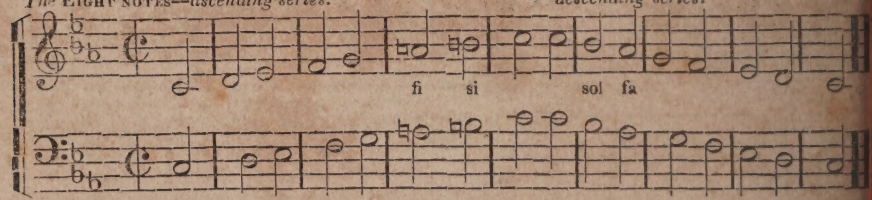


descending.

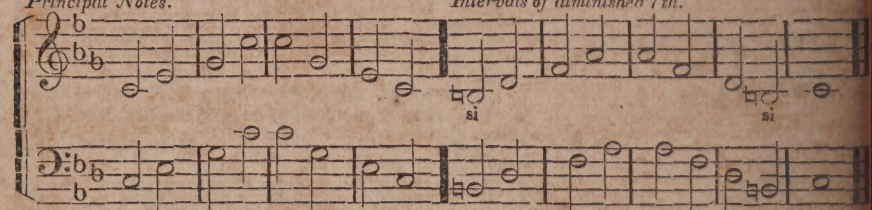


MINOR MODE.

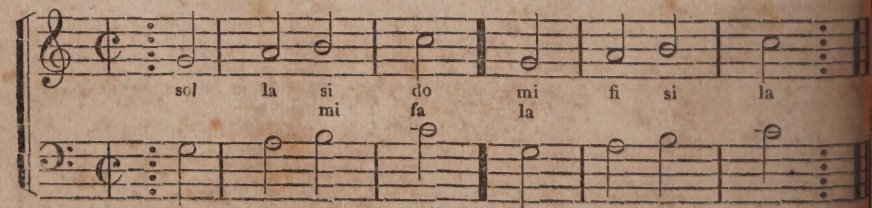
The EIGHT NOTES—*ascending series.* *descending series.*



Principal Notes. *Intervals of diminished 7th.*



The practice of the following lesson will render the *ascending series* in the *minor mode* more easy.



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